



**SAN FRANCISCO ART INSTITUTE
COLLEGE BULLETIN
1966 SUMMER SESSIONS**

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THE COLLEGE

The College of the San Francisco Art Institute, formerly the California School of Fine Arts, was founded in 1874 and is the oldest art school in the western United States. Since 1926, the College has been located on its own Russian Hill campus, only a few minutes from downtown San Francisco. An affiliate of the University of California, the Art Institute's College is fully accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art to grant the Bachelor of Fine Arts and Master of Fine Arts degrees. The summer program offers a broad selection of courses in the fine arts, plus a special workshop in photography. The classes are taught by artists who are widely recognized as leaders in their fields. The courses have been selected to augment the regular studies of art students and to satisfy the needs of professional artists, teachers and others who wish a concentrated period of summer study.

1966 SUMMER SESSIONS

There will be two daytime sessions of five weeks each, June 20-July 22, and July 25-August 26. Students may enroll for one or both sessions, and may take up to four units per session for a maximum total of eight units for the ten weeks. There will be an evening session of seven weeks, June 20-August 4.

DAY CLASSES

Courses meet with the instructor on Monday, Wednesday and Friday, and for studio periods on Tuesday and Thursday. Class hours are 8:00 until 12:00 for morning classes and 1:00 until 5:00 for afternoon classes.

BEGINNING PAINTING SS2.1, NORMAN STIEGELMEYER

Both sessions. Mornings, two units per session. Instruction in the fundamentals of oil painting for the beginning student. Mr. Stieglmeyer held a Fulbright grant to Germany during the 1964-65 year.

BEGINNING PAINTING SS2.2, JACK MACINTOSH, first session; IRBY WALTON, second session.

Afternoons, two units per session. Instruction in the fundamentals of oil painting for the beginning student.

Mr. Macintosh and Mr. Walton both received their MFA degrees from the SF Art Institute.

BEGINNING DRAWING SS1, WILLIAM GEIS

Both sessions. Afternoons, two units per session. Introduction to line, light and dark, and color as elements of pictorial expression. Mr. Geis held a Guggenheim grant for the 1965-66 year.

INTERMEDIATE AND ADVANCED PAINTING SS52/102/152.1, DEBORAH

REMINGTON, both sessions. Mornings, two units per session; mornings and afternoons four units per session.

Maximum eight units. Up to ten intensive weeks of advanced painting for intermediate and advanced students. Miss Remington was the subject of a full length study in a recent issue of Artforum magazine.

INTERMEDIATE AND ADVANCED PAINTING SS52/102/152.2, DONALD

WEYGANDT, first session only. Afternoons, two units. Individual instruction in oil painting, work from observation, memory and imagination. Mr. Weygandt's most recent one-man show was at the Sabrina Gallery in Los Angeles.

INTERMEDIATE AND ADVANCED DRAWING SS51/101/151, SAM FRANCIS,

second session only. Afternoons, two units. Individual criticism and instruction for intermediate and advanced students. Mr. Francis' most recent exhibition was at Arthur Tooth and Sons, London, in 1965.

INTERMEDIATE AND ADVANCED SCULPTURE SS55/105/155, CHARLES MATTOX, first session; FORREST MEYERS,

second session. Mornings and afternoons, four units per session. Mr. Mattox will explore new materials and industrial processes as they relate to contemporary sculptors' problems; the fabrication of plastics, metal, wood and glass into sculptural elements which reflect modern technology. Mr. Mattox' most recent exhibitions were "Directions in Kinetic Sculpture," University of California,

Berkeley, and "Kinetic Sculpture," San Francisco Museum of Art.

Mr. Meyers will teach the forming and fabrication of colored and transparent plexiglass, epoxy and fiberglass; drawing in the third dimension—scale model construction, spray painting, and band saw drawing; investigation of elementary structural armature concepts—cantileverage, tension compression theory, tensegrity, cable usage and ceiling armatures; and will present current East Coast painting, sculpture and music through slides, films and tapes. Mr. Meyers will exhibit at the Dwan Gallery, Los Angeles, this fall.

BEGINNING AND INTERMEDIATE

CERAMICS SS15/65/165, RON NAGLE,

first session only. Mornings, two units; mornings and afternoons, four units. Development of visual statements through the medium of fired clay. Instruction in experimental and traditional techniques of throwing, construction and glazing. Mr. Nagle's most recent exhibition was in "New Ceramic Forms" at the Museum of Contemporary Crafts, New York City.

PRINTMAKING SS58/108/158, RICHARD

GRAF, first session only. Mornings, two units; mornings and afternoons, four units. Instruction and criticism for beginning and advanced students in the techniques of lithography, etching and woodcut. Exploration of printmaking as a valid

means of contemporary expression. Mr. Graf's most recent exhibition was a one-man retrospective at the Achenbach Foundation for the Graphic Arts at the California Palace of the Legion of Honor, San Francisco.

PRE-COLLEGE ART SSA, JAY DE FEO,

first session only. Monday and Wednesday afternoons. A studio course in drawing and painting for high school students desiring concentrated study in art. The class provides the benefit of working in a studio atmosphere in a professional art college. Fundamental problems of color, space, composition and form will be explored, and each student will be encouraged to develop both creative potential and technical skills. Miss DeFeo was presented in the "16 Americans" at the Museum of Modern Art in 1959.

FILMMAKING SS73, ROBERT NELSON,

first session only. Afternoons, two units. Exploring new forms of self-expression through filmmaking. Each student will make a movie with emphasis being placed on film as a tool of personal expression. Mr. Nelson's most recent film, "O Dem Watermelons" won the Harold L. Zellerbach Award at the 1965 San Francisco International Film Festival.

EVENING CLASSES

Evening classes are for one unit of credit, unless otherwise noted, and meet from 7-10 p.m. twice a week for 7 weeks.

DRAWING & COLOR SS66, TOM HOLLAND, Tuesday and Thursday. Work from observation and imagination. Use of line, dark and light, and color. Investigation of two and three-dimensional elements with emphasis on different form and space concepts. Mr. Holland's most recent exhibition was at the Nicholas Wilder Gallery, Los Angeles.

LIFE DRAWING SS68/168, IVAN MAJDRAKOFF, Monday and Wednesday. Emphasis on the figure and composition and exploration of various drawing materials. Encouragement of individual inventive capacities. Mr. Majdrakoff has exhibited at the Museum of Modern Art, the San Francisco Museum and the California Palace of the Legion of Honor.

PRINTMAKING SS49/149, GORDON COOK, Monday and Wednesday. 1-2 units. Instruction in the techniques of etching and engraving for both beginning students and experienced printmakers. Mr. Cook's most recent exhibition was a retrospective at the Achenbach Foundation for Graphic Art at the California Palace of the Legion of Honor, San Francisco.

BEGINNING PAINTING SS26.1, KNUTE STILES, Tuesday and Thursday. Preparation of canvas, grounds, pigments and

glazes in the methods of paint and application to effect various surface qualities. Concentrated study of composition and form. Mr. Stiles has recently exhibited at the San Francisco Museum.

BEGINNING PAINTING SS26.2, WALLY HEDRICK, Monday and Wednesday. Course description is the same as Beginning Painting SS26.1. Mr. Hedrick is represented in the collection of Larry Aldrich.

INTERMEDIATE PAINTING SS75, WILLIAM MOREHOUSE, Tuesday and Thursday. Guidance and criticism for the student with a basic understanding of painting techniques. Mr. Morehouse has exhibited at the Guggenheim Museum, Whitney Museum and Art Institute of Chicago.

ADVANCED PAINTING SS126/175, JAY DE FEO, Monday and Wednesday. 2 units (studio period by arrangement). For students with a relatively high degree of technical competence. Work programs will be arranged individually between the instructor and student. Miss De Feo's most recent exhibition was at the Pasadena Art Museum.

COLOR AND COMPOSITION SS166, JOAN BROWN, Monday and Wednesday, 2 units (studio period on Tuesday). An advanced class involving problems of color and composition with special emphasis on work with collage, tempera, ink and mixed media. Rapid exploration in

experimental concepts and techniques with the development of the individual student and his work the primary concern. Miss Brown's most recent exhibitions were at the J. L. Hudson Gallery in Detroit and the Staempfli Gallery in New York.

SCULPTURE SS41 & 141, STEPHEN DE STAEBLER, Tuesday and Thursday.

2 units (studio period on Wednesday). An experimental approach to sculptural processes with individual subjects, ideas and media the primary concern. Conducted to provide a maximum of individual instruction. Mr. DeStaebler won the J. D. Zellerbach Memorial Competition of \$2000 in 1965.

CERAMICS SS19/169, ROBERT ANDERSON, Monday and Wednesday.

1-2 units (studio period on Tuesday). A course in creative clay technique developing the skills of throwing, hand building, decorating and glazing. Mr. Anderson's recent exhibitions include the Everson Museum of Art in New York.

TEN-DAY PHOTOGRAPHY WORKSHOP

PHOTOGRAPHY SS139 ANSEL ADAMS, MORLEY BAER, WYNN BULLOCK, BLAIR STAPP, BRETT WESTON, Tassajara Hot Springs, in the Los Padres National Forest, Two sessions, 4 units each July 8-18 and July 19-28.

The Art Institute will conduct two ten-day workshops with some of America's most noted photographers at Tassajara Hot Springs in the mountains above Carmel. The faculty will offer instruction and criticism for both professionals and advanced students of photography during the workshops.

There will be daily field trips throughout the area. There will be evening discussions and critiques at nearby homes and studios of instructors and at the workshop headquarters in the Tassajara Hot Springs Hotel. A darkroom and time for processing will be provided.

The workshops will be limited in size and only photographers who have already developed a proficiency in the medium will be accepted. Applicants must submit a resumé and examples of recent work by June 2 to be considered for admission. Tuition for each workshop is \$120. Room and meals at Tassajara are an additional \$10 to \$12 per day, payable in advance to the Art Institute. For additional information write for Photography Workshop announcement, application and reservation forms.

ACADEMIC INFORMATION

REGISTRATION

Summer Session students may register by appointment at the following times:

Day Students, both sessions—
May 2-June 16, 9 a.m. to 4 p.m.
Monday through Friday.

Day Students, Second Session— May 2-
July 21, 9 a.m. to 4 p.m., Monday
through Friday.

Evening Students, preregistration—
May 2-24. Monday through Thursday,
6-9 p.m. Saturdays, 10 a.m. to 12 noon.
Registration—June 14-16, 6-9 p.m.

Photography Workshop registration—
May 2-July 1.

First Session June 20-July 22
Classes Begin: Monday, June 20
Classes End: Friday, July 22

Second Session July 25-August 26
Classes Begin: Monday, July 25
Classes End: Friday, August 26

Evening Session June 20-August 4

First Photography Workshop July 8-18
Second Photography Workshop July 19-28

July 4. Academic and Administrative
holiday.

ENTRANCE REQUIREMENTS

Enrollment in each class will be strictly
limited in order to assure a maximum

opportunity to each student. It is recom-
mended, therefore, that application for
admission be made as soon as possible.

Applications may be obtained from:
The Registrar, Summer Session
San Francisco Art Institute
800 Chestnut Street
San Francisco, California 94133

Those wishing to take any course for
academic credit must supply proof of
high school graduation and transcripts
of any prerequisite education. Those
wishing to take any advanced course,
whether with or without academic credit,
must supply proof of prerequisite
education or experience.

A deposit of twenty percent of the total
tuition (see "Financial Information")
must accompany application. This deposit
is applicable toward tuition, but is non-
refundable except in the event of
applicant's ineligibility for courses
requested, over-enrollment, or cancella-
tion of the requested course or courses.
Students will be accepted according to
eligibility and in the order of receipt of
their applications, with preference given
those applying for academic credit.

HIGH SCHOOL STUDENTS

The pre-college art class listed in this
brochure is open to currently-enrolled
high school students. Outstanding
students who have completed two

semesters (or one semester and one summer session) of pre-college art at the San Francisco Art Institute may, with the consent of an advisor, enroll in any of the regular beginning classes. High school students not meeting these requirements may, under special circumstances, be extended the same privilege, but only with permission of the Director. A student applying for this privilege must arrange for an interview and be prepared to submit a portfolio of his work.

FOREIGN STUDENTS

The College has been approved by the U. S. Attorney-General for the acceptance of foreign students in accordance with the immigration laws.

GENERAL INFORMATION

Lower division courses are numbered 1 through 99; junior and senior courses are numbered 100 through 199. Advisors are available for consultation on courses of study. The College reserves the right to change any course or instructor or to withdraw any course listed. All regulations set forth in the regular college bulletin apply during the summer session.

COLLEGE ADMINISTRATION

Fred Martin, Director of the College
Wally Hedrick, Chairman, Evening and Saturday School
Diane Harsh, Registrar

FINANCIAL INFORMATION

TUITION

Tuition is \$40.00 per unit.
Pre-College Art Tuition \$18.00.
Tuition is payable in advance. There will be no deferred tuition payment plan during the summer session.

REINSTATEMENT FEE \$5.00. Accounts not paid in full or otherwise arranged for before the due date will automatically be assessed with a reinstatement fee.

LATE REGISTRATION FEE (chargeable to all credit students who register after the close of the registration period), \$5.00.

CHANGE OF PROGRAM FEE, \$2.00.
(No schedule changes permitted after the first week of classes.) A program change will not become official until the change is filed on the appropriate form with the registrar.

FIRST TRANSCRIPT, no charge. Extra transcript fee, \$2.00.

Personal checks returned unpaid, \$2.00.

UNPAID ACCOUNTS

The Registrar cannot release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

WITHDRAWALS AND REFUNDS

Since class enrollments will be strictly

limited, refunds of tuition with the exception of the 20 percent non-refundable deposit will be made only to students withdrawing during the registration period. No refunds will be made for withdrawals after registration closes.

VETERANS

All courses have been approved by the Veterans' Administration for study under Public Laws 16, 634, and 894. A veteran enrolling under one of these laws must present his certificate of eligibility at the time of registration. Four or more units of credit entitle a veteran to full-time allowances. Veterans transferring from another institution must file a "change of place of training" form before registration. The College is recognized by the California Department of Veterans' Affairs. Those enrolling under the state law must apply for authorization before registration.



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